

"Beggar on Horseback" Is 7 Reels—7197 Feet Long

PRESS

PARAMOUNT

Adapted by
A. J. AM
"BEGGAR ON HORSEBACK"
With Edward E.
From the play by G.
Screen
by Walter Woods

and Jesse L. Lasky Pres
CRUZE Production
at Horton and Esther
S. Kaufman and Mar
by Walter Woods
Paramount Picture

PURPOSE: To Help on Sell the Picture

"BEGGAR ON HORSEBACK", PRODU IS A LAUGHING CYCLONE WITH

PUTTING IT OVER RIGHT

NEWSPAPER CONTEST:—A dream essay contest on either "The Funniest Dream I Ever Had" or "The Weirdest Dream I Ever Had."

Teasers:—A BEGGAR ON HORSEBACK is coming to town. "If wishes were horses, then beggars might ride." Were YOU ever a BEGGAR ON HORSEBACK!

You are going to meet a BEGGAR ON HORSEBACK!

I'll see you in your dreams!—BEGGAR ON HORSEBACK.

The laugh heard round the world—occasioned by the BEGGAR ON HORSEBACK.

Many a young man today is a BEGGAR ON HORSEBACK, etc., etc.

ADS:—How would you like to have 50 butlers in your house? See BEGGAR ON HORSEBACK.

When you dine at a restaurant, should your wife dance with the waiter? See BEGGAR ON HORSEBACK!

How would you like to take a dancing lesson from 2 dozen teachers simultaneously? See BEGGAR ON HORSEBACK!

How would you like to be sentenced to an "Am Factory" where

ON HORSEBACK

Prizes for the best 50 word descriptions of the MEANING of the title BEGGAR ON HORSEBACK.

Get up a card with a nut attached to it. "From one nut to another." (signed) "Beggar on Horseback."

Every book store, news stand, etc. has books or pamphlets on dream meanings, etc. Tie-up with these.

Get 10 or more unemployed men. Each day put them in a different costume, as in "Beggar on Horseback," and have them march down the street together, with banner reading "We're from BEGGAR ON HORSEBACK at the Rialto. We guarantee you

"If Wishes Were Horses,
Then Beggars Might Ride"

BY ALL odds the gayest satire ever to play on New York boards, comes to the.....Theatre on.....as a James Cruze production for Paramount—"Beggar on Horseback," adapted for the screen by Walter Woods from the Broadway stage hit by George S. Kaufman and Marc Connelly. Edward Everett Horton and Esther Ralston (the mother in "Peter Pan") are featured in the leading roles.

The plot revolves around Neil McRae, a temperamental musician of high ideals but poor business judgment, who faces a problem of whether to marry a flighty rich girl, whom he does not love, or to marry the talented but poor girl, whom he does love.

He falls asleep and in a nightmare fantasy he marries the rich girl; but he is so harassed by his wife and "in-laws" that he has no time for his art. Business, social, court and home scenes are presented in exaggerated, good-natured satire, with the characters burlesqued as dream characters are likely to be. He is driven to murder the rich girl and all her family with a paper knife, and as a punishment is sentenced to write popular music. He finally rebels and his execution takes him.

Others in the cast of the production include Ethel Wales, James Mason, Frederic Sullivan, Erwin Connelly and Gertrude Short.

A James Cruze PRODUCTION



It's new!
It's odd!
It's big!

LOVE!

LAUGHS!

ROMANCE!

NOVELTY!

EFFECTS!

never seen on stage or screen. Without question one of the picture achievements of the age.

THERE isn't a single horse in it. There isn't a beggar in it. It has nothing to do with horseback riding. It isn't anything like "The Charge of the Light Brigade."

It isn't a travelogue. But it IS—The gayest, funniest story you've ever seen—story of a young composer whose heart is dedicated to a symphony, but who has to write tinpan songs to keep from starving; of two girls, one rich, one poor, both of whom love him; of a dream which is the most marvelously fantastic thing of all.

Paramount is proud indeed to offer "Beggar on Horseback," written for the screen by Walter Woods from the phenomenally successful Broadway stage play by George S. Kaufman and Marc Connelly, co-authors of "Merton of the Movies," etc.

Produced by James Cruze, who made "The Covered Wagon."

CAST

Neil McRae... Edward Everett Horton
Homer Cady... James Mason
Cynthia Mason... Esther Ralston

Glady's Cady... Gertrude Short
Mrs. Cady... Ethel Wales

Synopsis

NEIL McRAE is a poverty-ridden young musical genius. His heart is set on finishing a symphony, but necessity forces him to grind out hack orchestrations for jazz music, which he detests. Across the hall lives Cynthia Mason, equally poor, who is tremendously interested in McRae, mothering him—and is secretly in love with him.

Occasionally Neil gives music lessons to Glady's Cady, daughter of a blatantly new-rich family. She has matrimonial designs on him, believing that the addition of a musical genius to the family would open to them the doors of society.

A friend, a doctor, sensing that McRae's work and the jazz which he hears on every side are driving him into a frenzy, gives him a sleeping powder to quiet his nerves. He also suggests that Neil

Author, See

JAMES CRUZE standing day, and here about long after been forgotten

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George S. Kaufman and Connelly who drifted to gan to write co were transferr ton," "To the

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There's came on Horseback! It's not just a startling thing You've heard gospel Here's a pictu you away. It n

A MOUNT

Anything in This Press Sheet May Be Reprinted

SHEET

Adapted by
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Edward E
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Screen
A
Paramount Picture

To Help on Sell the Picture to the Public.

PRODUCED BY JAMES CRUZE,
WITH A THOUGHT BEHIND IT

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Author, Scenarist, Cameraman, Type of Story, Big Scenes, etc.

Producer
JAMES CRUZE. Every exhibitor knows the standing of Jimmie Cruze with his public today, and here is an offering that will be talked about long after many other real big pictures have been forgotten.

Featured Players
Edward Everett Horton, Esther Ralston. In Horton, remembered for his fine work in "To the Ladies," "Ruggles of Red Gap," etc., Cruze saw "The Beggar" of the story, and that's why Horton is there.

Miss Ralston is right up in the box-office class now, but she wasn't picked because of that. Cruze picked her because she was the ideal girl for the part. And so with all the others.

Co-Authors
George S. Kaufman and Marc Connelly. Kaufman and Connelly are two young newspaper men who drifted together about five years ago and began to write comedies for the stage, many of which were transferred to the screen, among them "Merton," "To the Ladies" and "Dulcy."

Scenarist
Walter Woods, author of the screen play, "Merton of the Movies" and many other equally successful adaptations.

Cameraman
Karl Brown, who photographed all the big Cruze pictures, "The Covered Wagon," "Welcome Home" and so on down the line.

Type of Story
A satirical fantasy of American life. Theme: The hero, a musician, faces a problem which worries him greatly. He does not know whether to marry a highly rich girl, whom he does not love, in order to win leisure to pursue his art, or to

marry the talented but poor girl, whom he does love, and battle with poverty for his laurels.

He falls asleep and in a nightmare he marries the rich girl and is so harassed, he has no time for his art. Business, social, court and home scenes are presented in exaggerated, good-natured satire, with the characters burlesqued as dream characters are likely to be.

He is driven to murder the rich girl and all her family and is sentenced to write popular music, which he hates. He finally rebels, and his execution wakes him up. He is now positive he wants poverty and the girl he loves. The picture is fascinating and very unusual. It is an odd mixture of straight comedy, the grotesque, and the beautiful (as represented in the pantomime sequence).

Appeal
There's camera magic in every reel of "Beggars on Horseback!"

It's not just another motion picture but the most startling thing ever brought to the screen.

You've heard this line before: this time it's gospel.

Here's a picture with an atmosphere. It carries you away. It pulls you out of yourself. It makes you forget your surroundings. It's so big it's astonishing. It's painted with the same titanic brush, guided by the same steady skilled hand.

"BEGGAR ON HORSEBACK" PARAMOUNT WONDER FILM

James Cruze Production of Famous Stage Play Comes to Astonish Audiences at Rialto

(Synopsis Story)

THE most delightfully fantastic and entertaining picture of all time, is what is claimed for the new James Cruze-Paramount production, "Beggars on Horseback," a screen version of the Kaufman-Connelly Broadway stage hit, which will be the feature at the Theatre onnext to remain for days.

Big Scenes

YOU see Horton as a poor dub—a musical genius who isn't good for anything else. You just know his symphony is going to be good because he's so dumb at all other things. He doesn't know the girl across the hall is in love with him, although an ordinary mortal could read it in her eyes. He doesn't know anything about money; he doesn't care anything about appearances. He's just a poor dub buffeted here and there by stronger minds.

The new-rich family is immense. You'll want to cheer when Horton kills them. And you'll scream at the manner of their execution. The pampered, whining son—the talkative, gum-chewing, chair-bound mother—the bustling, pompous, pin-headed, money-mad father—and the jazz-mad daughter. Each is a study—and each is funny.

The tea in Horton's cluttered studio with the new-rich family as guests is a little sequence crammed with laughs.

And the dream! It would take reams of paper to try to list the absurdities of that dream. All through it runs jazz—Horton's aversion and poison to his musically sensitive soul.

There's a burlesque on high finance that's a knockout.

But the dream isn't the whole story—the most lovable, interesting, heart-stirring kind of story.

"Beggars on Horseback," according to Heywood Brown's criticism of the stage play in the New York World, "is the best blow yet struck to debunk America. Singularly effective satire because it catches stuff and nonsense upon the flank. An important event in the history of the American theatre."

The New York Herald said: "All the good qualities of the heart and of the head went into the making of this wise, witty, leaping comedy. A tonic and delightful play!"

And what was true of the stage play is doubly true of the screen version of the piece.

Edward Horton and Esther Ralston are featured in the principal roles of the production. Horton is shown as Neil McRae, a poverty-ridden young musical genius forced by circumstances to do hack orchestrations for a jazz publishing house. Miss Ralston, playing Cynthia Mason, who lives across the hall and keeps a moth-

er of him, but so is Gladys Cady, daughter of a blatantly new-rich family who comes to him for music lessons. She thinks she can force the gates of society by marrying a genius.

The Dream

Miss Cady takes him to her home where he meets the family, each member of which has an eccentricity that registers on his brain. They are jazz-mad, and he detests jazz. But egged on by a friend, a doctor, he proposes to the girl and then returns to his studio where the doctor, sensing that he needs mental relaxation, gives him a sleeping powder and he dreams the amazing dream which provides the most fantastic part of the picture.

He and Gladys are married in a grotesque cathedral with the doctor as the minister. The honeymoon flits and they return to the girl's home where the father promptly takes him off to the



Beggars laugh at ever a BEGGAR ON HORSEBACK!

You are going to meet a BEGGAR ON HORSEBACK!

I'll see you in your dreams!—BEGGAR ON HORSEBACK.

The laugh heard round the world—occasioned by the BEGGAR ON HORSEBACK.

Many a young man today is a BEGGAR ON HORSEBACK, etc., etc.

ADS:—How would you like to have 50 butlers in your house? See BEGGAR ON HORSEBACK.

When you dine at a restaurant, should your wife dance with the waiter? See BEGGAR ON HORSEBACK!

How would you like to take a dancing lesson from 2 dozen teachers simultaneously? See BEGGAR ON HORSEBACK!

How would you like to be sentenced to an "A. A. Factory" where

ON HORSEBACK

Reveals for the best 50 word descriptions of the MEANING of the title BEGGAR ON HORSEBACK.

Get up a card with a nut attached to it. "From one nut to another." (signed) "Beggars on Horseback."

Every book store, news stand, etc. has books or pamphlets on dream meanings, etc. Tie-up with these.

Get 10 or more unemployed men. Each day put them in a different costume, as in "Beggars on Horseback," and have them march down the street together, with banner reading "We're from BEGGAR ON HORSEBACK at the Rialto. We guarantee you many good laughs. COME!"

First day, attire them as butlers, second day in evening clothes, next day as policemen, etc.

For mailing, house-to-house distribution, etc. print up a little Dream Book of your own. You just need a 4 page pamphlet and you can get your material out of books at the library. Tell the supposed meaning of various dreams. Then on the last page carry an announcement of the picture like this:—

It's a DREAM of a PICTURE!

BEGGAR ON HORSEBACK followed by other copy stressing the comedy angle.

Newspaper idea: MY DREAM THAT CAME TRUE.

Window tie-ups on golf equipment, card reading:—

If you want to see the biggest GOLF BUG OF THE AGE See the Paramount Picture BEGGAR ON HORSEBACK.

More teasers:—"Butlers of (name of town) there are laughs for you in BEGGAR ON HORSEBACK. Dancing teachers, newspaper reporters, jurors, golf bugs—they are laughs YOU get in BEGGAR ON HORSEBACK."

Street stunt—Put a ragged beggar on a fine looking horse, bannered "I'm the BEGGAR from BEGGAR ON HORSEBACK at the Rialto."

Have a wild looking individual rush through the business streets shouting at the top of his voice

The plot revolves around Neil McRae, a temperamental musician of high ideals but poor business judgment, who faces a problem of whether to marry a flighty rich girl, whom he does not love, or to marry the talented but poor girl, whom he does love.

He falls asleep and in a nightmare fantasy he marries the rich girl; but he is so harassed by his wife and "in-laws" that he has no time for his art. Business, social, court and home scenes are presented in exaggerated, good-natured satire, with the characters burlesqued as dream characters are likely to be. He is driven to murder the rich girl and all her family with a paper knife, and as a punishment is sentenced to write popular music. He finally rebels and his ex-

Others in the cast of the production include Ethel Wales, James Mason, Frederic Sullivan, Erwin Connelly and Gertrude Short.

A James Cruze PRODUCTION



ADOLPH ZUKOR JESSE L. LASKY PRESENT

"BEGGAR ON HORSEBACK"



The producer of the Great American Drama—"The Covered Wagon"—now has made the Great American Comedy—"Beggars on Horseback."

One-column Press Ad 1AX

"A beggar on horseback is coming! Look out for the beggar on horseback!" etc. They did this in one town for "The Thundering Herd" and not only did this publicize the title all over town, but it landed a front page story, with the title repeated a half dozen times.

Tie-up with book stores on the BEGGAR ON HORSEBACK book from the play.

Riding academies should also be roped in on some sort of stunt.

See special teaser mats illustrated on page 4 and 5. Only 5c each at exchanges.

It has nothing to do with horseback riding. It isn't anything like "The Charge of the Light Brigade."

It isn't a travelogue. But it IS—The gayest, funniest story you've ever seen—story of a young composer whose heart is dedicated to a symphony, but who has to write tinpanny songs to keep from starving; of two girls, one rich, one poor, both of whom love him; of a dream which is the most marvelously fantastic thing of all.

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Cynthia Mason... Esther Ralston

Gladys Cady... Gertrude Short
Miss Cady... Ethel Wales

Synopsis

NEIL McRAE is a poverty-ridden young musical genius. His heart is set on finishing a symphony, but necessity forces him to grind out hack orchestrations for jazz music, which he detests. Across the hall lives Cynthia Mason, equally poor, who is tremendously interested in McRae, motivates him—and is secretly in love with him.

Occasionally Neil gives music lessons to Gladys Cady, daughter of a blatantly new-rich family. She has matrimonial designs on him, believing that the addition of a musical genius to the family would open to them the doors of society.

A friend, a doctor, sensing that McRae's work and the jazz which he hears on every side are driving him into a frenzy, gives him a sleeping powder to quiet his nerves. He also suggests that Neil marry the rich girl so he would have time to finish his symphony. As the sleeping potion begins its work, the idea takes root in Horton's brain. He phones the girl, proposes and is accepted. Almost immediately he drops off to sleep, and his dream, conceded to be one of the most fantastic sequences ever filmed, begins.

He and Gladys Cady (he dreams) are married in a grotesque cathedral with the doctor acting as minister and the ushers carrying bouquets of bank notes. The cathedral dissolves into a fantastic all-road station, and this scene in turn becomes the girl's home with dozens of columns and multitudes of butlers—and they are home from their honeymoon.

Mr. Cady takes Neil off to business and after a distressingly funny time with financial red tape, McRae makes millions immediately, and it is all taken for granted. He never finds time to finish his symphony, and the jazz atmosphere surrounds him constantly.

His bride takes him to a jazz cafe he particularly detests. The doctor appears as the head waiter and the doctor suggests that Neil kill the Cady family. It sounds reasonable; McRae, the suggestion with delight and murders them in the most ridiculous fashion. At once he is the center of a popular murder trial in a grotesque court, with the jury alternately playing jazz and setting tea. He is found guilty and sentenced to a factory for life.

Years roll by, apparently, with Neil in his turning out jazz music on command. Finally he wearies of it all and determines to die. Cynthia (who has come to his aid from time to time of the dream) appears and volunteers to help. She produces a knife, he stretches out his hand—

He is back in his own room, awake. In his dream he called for Cynthia. Now he calls and she appears in reality. He is deliriously happy until his fiancée appears. But she has changed mind. She breaks the engagement, and he and Cynthia find that real riches are found in being together.

Edward Everett Horton, Esther Ralston. In Horton remembered for his fine work in "To the Ladies," "Ruggles of Red Gap," etc. Cruze saw "The Beggar" of the story, and that's why Horton is there.

Miss Ralston is right up in the box-office class now, but she wasn't picked because of that. Cruze picked her because she was the ideal girl for the part. And so with all the others.

Co-Authors

George S. Kaufman and Marc Connelly. Kaufman and Connelly are two young newspaper men who drifted together about five years ago and began to write comedies for the stage, many of which were transferred to the screen, among them "Merton," "To the Ladies" and "Dulcy."

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Cameraman

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Type of Story

A satirical fantasy of American life. Theme: The hero, a musician, faces a problem which worries him greatly. He does not know whether to marry a flighty rich girl, whom he does not love, in order to win leisure to pursue his art, or to marry the talented but poor girl, whom he does love, and battle with poverty for his laurels.

He falls asleep and in a nightmare he marries the rich girl and is so harassed, he has no time for his art. Business, social, court and home scenes are presented in exaggerated, good-natured satire, with the characters burlesqued as dream characters are likely to be.

He is driven to murder the rich girl and all her family and is sentenced to write popular music, which he hates. He finally rebels, and his execution wakes him up. He is now positive he wants poverty and the girl he loves. The picture is fascinating and very unusual. It is an odd mixture of straight comedy, the grotesque, and the beautiful (as represented in the pantomime sequence).

Appeal

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It's not just another motion picture but the most startling thing ever brought to the screen.

You've heard this line before; this time it's gospel.

Here's a picture with an atmosphere. It carries you away. It pulls you out of yourself. It makes you forget your surroundings. It's so big it's astonishing. It's painted with the same titanic brush, guided by the same steady skilled hand, that made the "Wagon" the wonder picture of the age.

Blessed with a title that embodies a characterization that we have all known since childhood, this picture opens our eyes to the possibilities of a new kind of comedy on the screen—the kind in which Jimmie Cruze has so far excelled.

Exhibitors and public will remember the comedy elements of all Cruze pictures as being the most talked of comedy scenes ever put on the screen. "Beggar on Horseback" carries on where other comedies leave off and builds to humorous heights that are almost impossible of imagination.

Highlights

"Beggar on Horseback" is a delightfully and riotously humorous treatment of a modern story.

Humor and hilarious propositions, working in a triangle of nothing but pure, clean fun.

Edward Everett Horton and Esther Ralston are featured in the cast which includes a magnificent chorus of butlers, typists, jurors, ushers, waiters, dancing masters, big business men, reporters, family relatives, and what-not.

Ever since "The Covered Wagon" Cruze looked forward to the time when he would find the story, the cast and the opportunity to make another BIG one. "This is it!"

It's a real story. Two girls want this poor dub of a musical genius. The girl across the hall—Miss Ralston—loves him. The other girl—the rich girl—sees in him an instrument with which to smash the gates of high society, and would marry him for that reason.

Cruze thought about "Beggar on Horseback" in gigantic proportions. In the dream sequence, he visualized a living room the length of a city block and with more marble columns than a public library. All these things he sketched in black and white; trained artists took these drawings and elaborated on them; architects worked out the plans; carpenters hammered and sawed and measured for weeks—and the combined result is the most startling thing ever put in pictures.

Theatre on:next to remain for:days.

Big Scenes

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James Cruze
PRODUCTION
BEGGAR ON HORSEBACK
WITH
EDWARD EVERETT HORTON
ESTHER RALSTON
DIRECTED BY ADOLPH ZUKOR AND JESSE L. LASKY
The screen's best comedies are Cruze Comedies—and "Beggar on Horseback" is Cruze's Masterpiece of Mirth!



One-column Press Ad 1A

you can imagine. It reaches right down inside of you some place and plays a symphony on your heart-strings. It has human interest, love interest, drama, everything!

There's trick photography in every foot of film. People come in, start to speak—and vanish! A great cathedral becomes an equally great railroad station before your eyes. The railroad station becomes a grotesque drawing room, dissolves into a jazz cabaret; the cabaret becomes a nightmarish court room; the court room becomes a fairy-like, exquisitely dainty bedchamber.

(Continued on Page 5)

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er of him, but so is Gladys Cady, daughter of a blatantly new-rich family who comes to him for music lessons. She thinks she can force the gates of society by marrying a genius.

The Dream

Miss Cady takes him to her home where he meets the family, each member of which has an eccentricity that registers on his brain. They are jazz-mad, and he detests jazz. But egged on by a friend, a doctor, he proposes to the girl and then returns to his studio where the doctor, sensing that he needs mental relaxation, gives him a sleeping powder and he dreams the amazing dream which provides the most fantastic part of the picture.

He and Gladys are married in a grotesque cathedral with the doctor as the minister. The honeymoon flits and they return to the girl's home where the father promptly takes him off to business. He has some difficulty in overcoming the volumes of exaggerated red-tape, but makes millions almost immediately and nobody seems surprised. He never finds time to work on the symphony which intrigues his heart.

His bride takes him to a jazz cafe he particularly detests and the doctor appears as head waiter. McRae blames him for all his troubles and the doctor suggests that he kill the family. Neil likes the idea and carries it out at his first opportunity, only to find himself the center of a popular murder trial in which the judges, bailiffs and other officials are members of the family. He is found guilty and sentenced to life in a jazz factory.

Never Anything Like It

There is a glimpse of this strange place, where young geniuses sit in cells and forever turn out hack poems and music, McRae determines that his only escape is to die, and he is about to do it with the aid of Cynthia, who has come to his aid from time to time during the dream, when he awakens and finds himself in his own room.

In his dream he called for Miss Mason; now she appears in reality. But Gladys Cady also appears and Neil's happiness turns to ashes. How the problem is solved offers one of the most interesting climaxes yet furnished in a motion picture.

The cast also includes a magnificent chorus of butlers, typists, jurors, ushers, waiters, dancing masters, and what-not.



PUT THE PICTURE OVER WHOLE PE

"Beggar on Horseback" Cruze Surprise Film

Paramount Picture a Real Screen
Entertainment Novelty

(Synopsis Story)

THE making of "Beggar on Horseback" is said to mark a new high spot in the directorial activities of James Cruze, the man who produced "The Covered Wagon." Edward Everett Horton and Esther Ralston, who played "Mrs. Darling" in "Peter Pan," are featured in the principal roles of the production, which comes to the Theatre for a ... days' run on next.

"Beggar on Horseback," adapted for the screen by Walter Woods from the Kaufman-Connelly stage success, begins in a humble little studio on New York's East Side, with Horton as poor but talented young composer. His heart is set on a symphony but he is forced by circumstances to do hack orchestrations for jazz music. He detests jazz.

Across the hall lives Miss Ralston, a sympathetic admirer who is secretly fond of him. Occasionally, also, he gives music lessons to Gladys Cady (Gertrude Short), daughter of a noisy new-rich family. This girl also is fond of him, for she sees the possibility of crashing the gates of society through being the wife of a genius.

That's why she takes him home to meet her family. Each member has an eccentricity that registers on McRae's (Horton) brain. The mother forever rocks and chews gum. The father is constantly phoning his broker to sell or buy stocks. The brother is a whining, pampered pup. The atmosphere makes McRae uncomfortable. He notes two butlers and many columns in the drawing room. He runs away to his studio after inviting the family to tea with him.

Takes Sleeping Potion

By the time they arrive he is on the verge of collapse. A friend, a doctor, forces him to take a sleeping potion and tells him he should marry the rich girl so he might have time to finish his symphony. McRae goes through with the ordeal of the tea, and immediately thereafter, while the sleeping powders are getting in their work, gets the rich girl on the phone, proposes, and is accepted. Then he sits down in his easy chair, dozes off, and an amazing sequence of events begins.

This is his dream —

He finds himself in a grotesque cathedral. He marries Gladys Cady. The preacher is his friend, the doctor. The ushers carry bouquets of bank notes. The honeymoon flits, they are at home with the columns and the butlers, and his father-in-law takes him off to business. He makes millions immediately, but it is all taken as a matter of course. And he never

"Kills" In-law
His bride takes him to a jazz restaurant he particularly detests, and the doctor is the head waiter. McRae takes him to task for forcing the marriage. The doctor offers a solution, "Kill them," he says. Neil grasps the idea and kills the entire Cady family at the first opportunity. He immediately finds himself the center of a popular murder trial in which all the people he has killed act as officers—the father as the judge,

This is My Wife
Mrs. Frederick Cady
Rocking Chair Hound
Chewing Gum Crusher



SPECIALS

Hollywood Dizzy During Shooting of Cruze Film

HOLLYWOOD was recently invited to go crazy.

The rumor went cackling through filmland foyers that a well known director became unbalanced overnight and was turning the town topsy-turvy in a mad mental spree.

Staid dressmakers received the bewildering order to sew flowing bridal veils on men's morning dress suits.

A metal caster expostulated frantically when asked to turn out 11,000 nickel plugs of a weird design.

Serious minded carpenters thought it was a slur on their profession when engaged to build structures along metropolitan lines and have the painters use only black, white and gray paint.

Freakish demands such as the following were made by the madman of the movies:

"Get a harness for a rocking chair.

"Buy cloth mottled like a frogskin.

"Make a tea cup eighteen inches in diameter and a saucer three feet across.

"I want a telephone three feet high, a golf stick five inches long, a wedding gown with a 130 foot train, and \$10 worth of chewing gum."

Nobody believed his senses. Carpenters, painters, plasterers, mechanics, modists and property men hurried about their tasks in a frenzied whirl. In the space of twenty-four hours quiet Hollywood resembled a carnival of idiots.

And James Cruze, serene amid the chaos he was creating, began making that amazing spectacle "Beggar on Horseback," a screen version of the Kaufman-Connelly stage success, which comes to the Theatre next to remain for days.

Edward Horton and Esther Ralston are featured at the head of a strong cast, which includes, among others, Ethel Wales, Gertrude Short, Frederic Sullivan and Erwin Connelly.

When "Beggar on Horseback" was finished, Hollywood heaved a thunderous, admiring sigh and rubbed its eyes as though awakening from a vivid, enthralling dream.

Far from continuing in the thought that Cruze had suddenly become irrational, it was unanimously shouted that he had made the most pretentious spectacle since "The Covered Wagon."

It developed that the freak orders all were for a purpose, even down to a five inch golf stick — which the judge in the play uses to wham tiny gold balls at the defendant during the trial.

Cruze, it seems, was crazy like a genius. And Hollywood is insanely proud of him.

The golf ball incident is but one of many laughable and eye-filling scenes in the "dream" sequence of the picture — the equal of which scenes has never been seen on the screen before.

the son as bailiff. He is found guilty and sentenced to a jazz factory for life. At once he is there, in a cell with a piano and a jailer constantly standing by to see that he writes jazz incessantly.

Time passes, and McRae sees that there is no escape for him except to die. He prepares to do so with the assistance of Cynthia Mason (Miss Ralston), who has appeared from time to time, but just at the crucial moment he awakes once more in his own room.

In his dream McRae always turned to Cynthia. Now he calls her in reality. She has barely appeared when the rich girl comes in. The situations build to a climax of unusual interest and drama.

The dream scenes in "Beggar on Horseback" are admittedly the most unusual ever brought to the screen.

**Cruze Has Nightmare While
Directing One for Screen**

James Cruze had a dozen night

"Beggar on Horseback" Bigger Than Any Cast

The Story's the Thing in James
Cruze's Paramount Production

THE new James Cruze-Paramount production, "Beggar on Horseback," which is the feature, at the Theatre all this week, is described as a story bigger than any cast, just as was "The Covered Wagon," in which the cast wasn't even a talking point. "The Covered Wagon" was essentially a story, and in the telling of the story names that were destined to become famous on the screen were created. So with "Beggar on Horseback," made by the same director.

"Beggar on Horseback" is the story of a young musical genius sought by two girls, one rich, one poor, and deals largely with a dream he has in which the ordinary affairs of life are magnified to ridiculous proportions. Some idea of the extent of the production is gained from the announcement that one complete stage at the Famous Players-Lasky studios in Hollywood was devoted to a single room.

The original stage play was by George S. Kaufman and Marc Connelly, who dramatized "Merton of the Movies" and countless other successes. Walter Woods wrote the screen adaptation.

Edward Horton and Esther Ralston, who played Mrs. Darling in "Peter Pan," are featured in the leading roles of the production. Miss Ralston has the role of Cynthia Mason, and Gertrude Short plays Gladys Cady, the other girl who participates with Horton in the fantastic adventures which compose his dream, which constitutes one of the most amazing adventures ever screened.

Others playing in support are Ethel Wales, James Mason and Erwin Connelly.

"Beggar on Horseback" Cruze Novelty Picture

"Beggar on Horseback," described as a delightfully fantastic treatment of modern affairs, is James Cruze's latest Paramount production, opening on at the Theatre.

With Edward Horton and Esther Ralston heading the cast in featured roles, Cruze has carried out and amplified the astonishing situations that made the original George S. Kaufman-Marc Connelly stage play one of New York's seasonal sensations.

The picture has been made along mammoth lines, one of Paramount's entire stages being devoted to a single scene. The picture deals with a

by two girls, one rich and the other poor, and with a dream he has in which the happenings of every day are magnified to unbelievable proportions.

Walter Woods wrote the screen play, and Karl Brown, who shot "The Covered Wagon" and all the other Cruze successes, supervised photography.

Neil McRae

Penniless Composer

**A
BEGGAR ON
HORSEBACK**

who dreams the
fantastic dream
that makes

Beggar on

Cruze Intrigues Some- thing New in Line of W...

SOMETHING in the way devised and filmed of "I back," the production which comes to on Edward Everett Horton, poor, rich he marries Gertrude Short, rich is led by a jazz band dressed in frogskins and a life.

The wedding a jazz band dressed in frogskins and a life.

The minister trains for a job in a jazz band in the morning dress with long veils carry elaborate bank notes.

The brides ed to a rock nished with a limited supply of chewing gum she enjoys the "jazz" fantastic portrait of this story, Cr all of the which has made among directed situations which pathos which Covered Wagon recent years.

Esther Ralston with Horton also includes Gertrude Short and Frederic Sullivan.

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Peppy Program in Paragraphs

It is a busy judge who has to be beside his chair.

The judge who tries Edward Horton in "Beggar on Horseback" has them afraid that some of the financial work know of, so he is few minutes.

It is really no the commercialized ever, but just a weird dream. O James Cruze Paramount are Ethel Connelly and Ethel Wales.

Ethel Wales again have to look gum in the eye. She had enough chewing gum.

In "Beggar on Horseback," the new James Cruze for Paramount, a newly-rich, blase mother who chews gum continuously required to figure, and for sales chewed gum.

Wanted: Fifty five miles. James Cruze when he was in "Beggar on Horseback."

Two hundred real policemen off, applied for the Cruze put the paces over Hollywood. The fifty that form were used in a chase after Edward Horton in the dream picture. "Beggar on Horseback" termed the greatest Paramount since "The Covered Wagon."

Going Up! One way of carrying a higher court judge's chair. That is the James Cruze's production "Beggar on Horseback" when

Edwards

WILL PEPPY PUBLICITY STORIES



Cruze Intruding New World

SOMETHING new in the world of motion pictures was devised and a new kind of "I back," the new production of which comes to on.

Edward Everett Horton, poor, rich, and Gertrude Short, follows:

The wedding of a jazz band and frogskins and life.

The minister of the church in the jazz band.

The bride, morning dress, with long veil, carry elaborate bank notes.

The bridesmaid, a rock, of chewing gum, she enjoys it.

The "jazz" fantastic picture, unusual picture, all of the which has among directed situations, pathos which Covered Wagon.

Esther Ralston, with Horton, also includes Gertrude Short, and Frederic

Some Line of

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Largest Movie Set in "Beggar on Horseback"

New Cruze Picture for Paramount Produced in Big Way

DESCRIBED as "the largest motion picture set ever built inside a stage," a cathedral in the new James Cruze production, "Beggar on Horseback," attracted wide attention in Hollywood during the filming of the lavish spectacle.

The cathedral had an actual seating capacity of 1,200 persons, and more than 3,000 could have been crowded inside its walls.

The largest stage at the Paramount studio was completely devoted to the one set. The central aisle of the edifice was 360 feet long—longer than the ordinary city block—and at its widest point the walls were 212

feet apart. The building occurs in the wedding of Edward Everett Horton and Gertrude Short, conceded to be one of the most fantastic events of its kind ever conceived.

In order that the cameras would not "over-shoot" the tops of the many lofty columns, the entire glass roof of the stage was raised. The roof of the cathedral is approximately four stories above the floor.

Twenty-three huge columns, each fourteen feet in diameter, studded the main floor. Plate glass windows 135 feet high stained in the accepted cathedral style, occupied one end of the building.

Three other sets virtually as large were constructed at the studio for the picture, making the production one of the most lavishly beautiful in motion picture history.

Horton and Esther Ralston (the mother in "Peter Pan") are featured in the leading roles of "Beggar on Horseback," due on at the It's an adaptation by Walter Woods of the Kaufman-Connelly stage hit.

Esther Ralston Featured in "Beggar on Horseback" Cast

The girl who narrowly escaped becoming a highbrow beginning at the age of seven has given one of the most tender portrayals of sweet, unaffected love since Priscilla Tremulously told John Alden to speak for himself.

Referring, of course, to Esther Ralston, in "Beggar on Horseback," James Cruze, always unerring in his praise, asserts that Miss Ralston's gentle and unselfish characterization will have a wholesome influence on the whole sisterhood of flappers.

In "Beggar on Horseback," this winsome, fair-haired girl of twenty-two is a designer in love with Edward Everett Horton, a struggling young composer, who is driven to write syncopation instead of sonatas for a livelihood. Needless to say, he

returns her love, but there are complications that almost urge him into marriage for money.

Her simplicity, loyalty and glowing unselfishness to the composer in the face of discouragements is wistful and appealing. Her care of him has a fairly maternal solicitude, even to the extreme of advising him to marry the rich girl so that he may have leisure to create the high type of music to which he yearns.

Throughout the fantastic dream sequence of the production she appears to him at intervals of his distress like a smiling vision—like a benison of hope.

Her sincerity and sweetness and radiant beauty are just as impressive on the screen. If a great painter should try to catch her image he would have her seated at the loom of happiness.

In the magnificent production, which James Cruze has made for Paramount, Miss Ralston adds new luster to her screen reputation.

"Beggar on Horseback," which was written for the screen by Walter Woods from the Kaufman-Connelly Broadway stage play, comes to the screen for a days' run on next.

Some Train!

REVIEWS

"Beggar on Horseback"

BEGGAR on Horseback" isn't that kind of a picture.

In other words, there's not a single horse or a beggar in the entire length of the new James Cruze-Paramount production, which opened yesterday at the Theatre. It is an amazingly delightful fantasy, poking fun at art, finance, society and most of the other conventions. It was adapted for the screen by Walter Woods from the stage play by George S. Kaufman and Marc Connelly.

"Beggar on Horseback" is the very opposite kind of a story, being laid in New York City, where the only horses are in museums and in the

figure very much.

Edward Horton and Esther Ralston (Mrs. Darling in "Peter Pan") are featured in the leading roles of the picture, in which we find Horton a struggling musician, who has his heart set on writing the Great American Symphony but who has to write orchestrations for tin-pan jazz to keep body and soul together.

Miss Ralston, as Cynthia Mason, lives just across the hall from him. Anyone but Neil McRae (Horton) can see that she's in love with him. He's that dumb. Constant application to his work begins to tell on McRae and his doctor gives him a sleeping potion so he will get some rest, suggesting at the same time that it wouldn't be a half bad idea to marry Gladys Cady, a jazz-mad little rich girl infatuated with Neil. She thinks that by marrying a genius she and her family will be able to crash the gates of the four hundred. Then, too, if Neil marries her he'll have plenty time to finish his symphony.

McRae thinks the idea not half bad and just as the sleeping powders are getting in their work he telephones the Cady cut-up, proposes and is accepted. Then he falls asleep in his chair—and this is what he dreams:

He and Gladys are married in a church that is about as homey as a railroad station and about three times as big. The doctor is the minister, and the ushers carry bouquets of bank notes. The honeymoon flits, and they are home. The father-in-law takes him off to business and there's a burlesque on high-finance that's a wow. McRae makes millions, and it is all taken as a matter of course. He never finds time to finish his symphony. Jazz, which he detests, runs all through the nightmare.

The doctor suggests a way out of the situation by killing his wife's family. He does so, and immediately the scenes dissolve, and he is the center of a side-splitting murder trial. The doctor is the judge in this scene. The jury wear two gallon

hats and pull out pillows and fall asleep when he plays his symphony for them. He is sentenced to a jazz factory for life and turns out jazz music on an endless roll.

Finally he wears out of it all and determines to die. Miss Mason, who has appeared to him time and again throughout the dream to help him, again shows up and produces a trick knife. Just as the blade falls the scene again dissolves, and Neil is back in his own room.

All through the dream he had called to Cynthia, and now he calls to her in reality, and she appears. Gladys Cady also comes in and complicates matters not a little. Everything is straightened out in the end when McRae discovers that real riches is found in happiness with Cynthia.

Mere telling of the story can't half do it justice—one has to see "Beggar on Horseback" to appreciate it. Never was there anything quite like it before, never will there be anything just like it again.

"Beggar on Horseback" is truly as amazing and fantastic a spectacle as one could possibly hope to see. It's a real credit to the motion picture art, and, of course, it took Jimmie Cruze to do it.

Ethel Wales, James Mason, Frederic Sullivan, Erwin Connelly and Gertrude Short complete the cast.

Camera Magic Features "Beggar on Horseback"

Cruze-Paramount Picture Made Along Mammoth Lines

(Synopsis Story)

ACCORDING to Paramount, picture-goers, who have been crying for something new, something that gets away from the usual motion picture formula, something with a little emotion and a flock of laughs, have nothing more to cry about. James Cruze has made "Beggar on Horseback" for the screen—a picture in which there is imagination and originality in every reel.

"Beggar on Horseback" was written by George S. Kaufman and Marc Connelly, the playwrighting team that

has made "The Covered Wagon" and other big-stage and screen successes. As a play, "Beggar on Horseback" broke records for box-office receipts in New York, Philadelphia, Chicago and many other cities while on tour.

On the screen "Beggar on Horseback" is a production with "camera magic" in every foot of film. It hasn't a single horse or a beggar in it. But it has the type of comedy in which Cruze has thus far excelled and points the way to a new field of screen entertainment.

This is the story of a young composer, whose heart is dedicated to writing the Great American Symphony but who writes jazz tunes to keep from starving. Two girls are in love with him. One is poor, the other very rich. One day, worn out from overwork, he is given a sleeping potion by his doctor—and he has a dream: the dream of a composer who is in love with a poor girl, but who has been advised to marry a rich girl in order to be free to do the great things he can't attempt because of the day to day scramble for a few dollars to buy food. That dream carries on from a point where all other comedies leave off and builds to humorous heights that are approached only by a Jimmie Cruze.

Edward Everett Horton is the composer. Beautiful Esther Ralston, the Mrs. Darling of "Peter Pan," and co-featured with Mary Brian in "The Little French Girl," is the poor sweet-heart. Both are featured in the principal roles of the production. Gertrude Short, the rich girl and addict of tin-pan jazz music; Ethel Wales, Erwin Connelly, James Mason and Frederic Short are other big names in the cast.

Walter Woods wrote the screen play.

There are numerous sets in the picture that seem to have sprung from the conjurer's art. One of them is a premeditated atrocity, to wit, the living room of the suddenly wealthy capitalist. It is 300 feet long and half as wide, studded with countless marble columns and

grieze of prodigious cherubs.

The courtroom in which Horton is tried for murder—having slain the capitalist's family "because he felt sorry for them"—is a striking novelty, a fit nightmare for any judge. Then there is the "jazz factory," where imprisoned poets, authors and composers turn out their product, either by machinery or hand, to order. And, too, the directors' conference room and the stenographers' row, the floors of which go off into empty space, although housed in a gigantic office building.

—and that's not half of what's in store for you in "Beggar on Horseback!"

"Beggar on Horseback" Cruze-Paramount Film

In "Beggar on Horseback," James Cruze is said to have his most ambitious production since "The Covered Wagon."

"Beggar on Horseback" is a picture of the New York stage success and features Edward Horton and Esther Ralston in the leading roles.

Cruze spent a phenomenal amount of time in preparation and filming the production, and the completed scenes are said to constitute one of the most amazingly fantastic produc-

Peppy Progs in Paragraphs

It is a busy jukebox in the courtroom.

The judge who retires Horton in "Beggar on Horseback" has them afraid that some of the financial work of, so he is a few minutes.

It is really no commercialism, but just a weird dream. O James Cruze production are Esther Ralston, Erwin Connelly and Ethel Wales.

Ethel Wales again have to look gum in the eye, had enough

in "Beggar on Horseback," the new James Cruze production for Paramount. A newly-rich, plate mother who chewed gum continually, required to finish the picture, and for five days chewed gum.

Wanted: fifty-five miles.

James Cruze when he was in "Horseback."

Two hundred of them real policemen, applied for the Cruze put the paces over Hollywood.

The fifty that term were used in the chase after Horton in the dream picture. "Beggar on Horseback" is termed the greatest Paramount since "The Covered Wagon."

Going Up!

One way of climbing a higher court judge's chair.

That is the new James Cruze's production "Beggar on Horseback," when Horton appeals to the court. No one could blame Horton for wanting a

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times Edward Everett Horton in "Beggar on Horseback." However, he is going to happen in that he might not his broker every

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That's why she takes him home to meet her family. Each member has an eccentricity that registers on McRae's (Horton) brain. The mother forever rocks and chews gum. The father is constantly phoning his broker to sell or buy stocks. The brother is a whining, pampered pup. The atmosphere makes McRae uncomfortable. He notes two butlers and many columns in the drawing room. He runs away to his studio after inviting the family to tea with him.

Takes Sleeping Potion

By the time they arrive he is on the verge of collapse. A friend, a doctor, forces him to take a sleeping potion and tells him he should marry the rich girl so he might have time to finish his symphony. McRae goes through with the ordeal of the tea, and immediately thereafter, while the sleeping powders are getting in their work, gets the rich girl on the phone, proposes, and is accepted. Then he sits down in his easy chair, dozes off, and an amazing sequence of events begins.

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The dream scenes in "Beggars on Horseback" are admittedly the most unusual ever brought to the screen.

Cruze Has Nightmare While Directing One for Screen

James Cruze had a dozen nightmares as the result of directing one for the screen.

His mind was on the fantastic dream sequence of "Beggars on Horseback" so much during the day that the nightmarish phases of it haunted him at night.

"While making the picture," he said, "the amazing qualities of the dream Edward Everett Horton has almost obsessed me. Many nights I would awaken with a start and congratulate myself that I had only been dreaming weird things."

"Beggars on Horseback" is the most spectacular production Cruze has made for Paramount since "The Covered Wagon." It was adapted for the screen by Walter Woods from the Kaufman-Connelly Broadway stage play. Esther Ralston and Horton are featured in the leading roles of the production, which opens on.....at the.....Theatre.

(Continued from Page 3, Col. 5)

If you ever had a dream—a kind of nightmare—you'll recognize it here.

Everything the stage was able to give, the screen has given in double measure, in triple, even quadruple measure!

One stage—300 feet long and almost as broad—is a single room! On the screen it looks a mile long. It is the drawing room which Horton saw in real life, magnified to unbelievable proportions. Hundreds of marble columns; platoons of butlers all exactly alike. And each one playing a part that leads up to the grand smash.

Through the dream a player piano pounds almost incessantly, and when it isn't going someone is dancing or dozens of persons are dancing or boys are playing mouth organs or a jazz band waltzes, going full blast.

Edward Horton and Esther Ralston, who played Mrs. Darling in "Peter Pan," are featured in the leading roles of the production. Miss Ralston has the role of Cynthia Mason, and Gertrude Short plays Gladys Cady, the other girl who participates with Horton in the fantastic adventures which compose his dream, which constitutes one of the most amazing adventures ever screened.

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Neil McRae

Penniless Composer

A BEGGAR ON HORSEBACK

who dreams the fantastic dream that makes

Beggars on Horseback

the most surprising screen offering ever seen.



Beggars on Horseback

from the play of

Geo. S. Kaufman and Marc Connelly

A James Cruze Production

(Theatre Name)

Teased Mat 1EX

This is My Wife Mrs. Frederick Cady

Rocking Chair Hound
Chewing Gum Crusher



who encourages my daughter's desire to marry Neil McRae. She says "a genius will help us socially—" as if we didn't have enough Trouble with our motorcycle and two fords

McRae is a beggar on horseback—That's why my home's For Sale.

Tomorrow you will see a photo of the Beggar on Horseback

FREDERICK CADY

Teaser Mat 1DX

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This is the sort Edward Everett t on Horseback." men escort Horto room and keep tim while the poor bal figure out what i can't, of course, I part of his dream quence is the outs this unique photop

James Cruze pr Horseback" for Pa with Horton are E win Connelly and

At last James h he's wanted all h All he has to d

He admits that satisfying part to

In "Beggars on H James Cruze pr mount, Mason pla pered son of newl he is supposed a complaint. As a laziness, but he ground of illness.

When Mason f ture, he's lounging after, for the en production, he lo after another, on long enough to m

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...one of the most lavishly beautiful in
motion picture history.
Horton and Esther Ralston (the
mother in "Peter Pan") are featured
in the leading roles of "Begg
Horseback," due on at the
It's an adaptation by
Walter Woods of the Kaufman-Con
nelly stage hit.

Esther Ralston Featured in "Begg on Horseback" Cast

...The girl who narrowly escaped be
coming a highbrow beginning at the
age of seven has given one of the
most tender portrayals of sweet, un
affected love since Priscilla tremu
lously told John Aiden to speak for
himself.
Referring, of course, to Esther
Ralston, in "Begg on Horseback."
James Cruze, always unerring in
his praise, asserts that Miss Ralston's
gentle and unselfish characterization
will have a wholesome influence on
the whole sisterhood of flappers.
In "Begg on Horseback" this
winsome, fair-haired girl of twenty
two is a designer in love with Ed
ward Everett Horton, a struggling
young composer, who is driven to
write syncopation instead of sonatas
for a livelihood. Needless to say, he

...returns her love, but there are com
plications that almost urge him into
marriage for money.
Her simplicity, loyalty and glow
ing unselfishness to the composer in
the face of discouragements is wist
ful and appealing. Her care of him
has a fairly maternal solicitude, even
to the extreme of advising him to
marry the rich girl so that he may
have leisure to create the high type
of music to which he yearns.

...Throughout the fantastic dream
sequence of the production she ap
pears to him at intervals of his dis
tress like a smiling vision—like a
benison of hope.

...Her sincerity, and sweetness and
radiant beauty are just as impressive
off the screen. If a great painter
should try to catch her image he
would have her seated at the loom
of happiness.

...In the magnificent production,
which James Cruze has made for
Paramount, Miss Ralston adds new
luster to her screen reputation.

...“Begg on Horseback,” which
was written for the screen by Walter
Woods from the Kaufman-Connelly
Broadway stage play, comes to the
for a days' run on
next.

Some Train!

...The wedding gown that Gloria
Swanson wore in "Her Love Story"
created international interest because
of the length and gorgeousness of its
train.

...The wedding gown that Gertrude
Short wears in "Begg on Horse
back," the new James Cruze super
production for Paramount, which
comes to the Theatre on
is longer by 130 feet.

...Yes, 130!
Miss Short's finery for the "jazz
wedding," in which she becomes the
wife of Edward Everett Horton, con
sists of four strings of pearls each
six feet long, and an elaborate white
gown with a train stretching out 150

...No real bride would wear it, of
course, commented the diminutive
actress, glancing over her shoulder
at the amazing expense of chiffon
that billowed out half the length of
the mammoth stage.

...“But it's all in a dream, of
course.”

...The “jazz wedding” is one episode
of a fantastic dream that Horton has,
and the wedding and its resultant
laughable calamities are designed to
show what might happen to one who
marries for money.

...Esther Ralston is featured with
Horton in the cast.

...“Begg on Horseback” is Cruze's
greatest production since “The Cov
ered Wagon.” It's a screen version
of the Kaufman-Connelly stage play.

...Speaking of “putting on dog”—and
who was?—How'd you like to have so
much money you could afford to
have 28 butlers all standing at at
tention when you came home from
work?

...Erwin Connelly has them in “Begg
on Horseback,” the new James
Cruze super-production for Para
mount—but it's all in a dream.

...When he's awake he's more modest
—he has only two.

...The twenty-eight butlers are one
feature of this screamingly funny
new Cruze production.

...Gladys Cady, a jazz-mad little rich
girl infatuated with Neil. She thinks
that by marrying a genius she and
her family will be able to crash the
gates of the four hundred. Then,
too, if Neil marries her he'll have
plenty time to finish his symphony.

...McRae thinks the idea not half
bad and just as the sleeping powders
are getting in their work he tele
phones the Cady cut-up, proposes and
is accepted. Then he falls asleep in
his chair—and this is what he
dreams:

...He and Gladys are married in a
church that is about as homey as a
railroad station and about three times
as big. The doctor is the minister,
and the ushers carry bouquets of
bank notes. The honeymoon flits,
and they are home. The father-in-law
takes him off to business and there's
a burlesque on high-finance that's a
wow. McRae makes millions, and it
is all taken as a matter of course.
He never finds time to finish his
symphony. Jazz, which he detests,
runs all through the nightmare.

...The doctor suggests a way out of
the situation by killing his wife's
family. He does so, and immediately
the scenes dissolves, and he is the
center of a side-splitting murder
trial. The doctor is the judge in this
scene. The jury wear two gallon

...hats and put out pillows and fall
asleep when he plays his symphony
for them. He is sentenced to a jazz
factory for life, and turns out jazz
music on an endless roll.

...Finally he wears of it all and
determines to die. Miss Mason, who
has appeared to him time and again
throughout the dream to help him,
again shows up and produces a trick
knife. Just as the blade falls the
scene again dissolves, and Neil is
back in his own room.

...All through the dream he had call
ed to Cynthia, and now he calls to
her in reality, and she appears.
Gladys Cady also comes in and com
plicates matters not a little. Every
thing is straightened out in the end
when McRae discovers that real rich
es is found in happiness with Cynthia.

...Mere telling of the story can't
half do it justice—one has to see
“Begg on Horseback” to appreciate
it. Never was there anything quite
like it before, never will there be
anything just like it again.

...“Begg on Horseback” is truly as
amazing and fantastic a spectacle as
one could possibly hope to see. It's
a real credit to the motion picture
art, and, of course, it took Jimmie
Cruze to do it.

...Ethel Wales, James Mason, Fred
eric Sullivan, Erwin Connelly and
Gertrude Short complete the cast.

“Begg on Horseback” Film Version of Play

...The James Cruze-Paramount pro
duction, “Begg on Horseback,” at
the Theatre this week, is
an even more successful picture than
the Kaufman-Connelly piece was a
stage play.

...We back up this statement with
but a single phrase—“the possibili
ties of the screen.” What the stage
play merely hinted at, the picture
brings right before your eyes in the
most amazing series of scenes the
screen has ever witnessed.

...If you are one of those disillusion

...ed ones who thinks there is nothing
new in motion pictures, here's a good
chance to prove yourself all wrong
for once in your life.

...“Begg on Horseback” is the kind
of a picture that'll make you want
to stand right up and let out a whoop
of joy. Remember the dream se
quence Cruze injected into his pic
ture. “Hollywood”? Remember the
laughs in those scenes. This pic
ture has similar scenes, which, how
ever, make that earlier Cruze pro
duction look like heavy drama by
comparison.

...If you've ever had a dream in your
life, you'll recognize it in “Begg
on Horseback,” which has to do
with Neil McRae, a struggling young
composer, who has his heart set on
finishing a symphony, but who has
to write orchestrations to keep from
being thrown out into the street. Ed
ward Everett Horton plays this role,
and Esther Ralston, remembered as
the mother in “Peter Pan,” is his
across-the-hall sweetheart, equally
poor and struggling equally as hard
to make good. She is in love with
McRae, who is too wrapped up in his
work to notice anything or anyone.

...As the result of a dose of sleeping
powders given him by his doctor
friend, McRae dozes off and has a
dream of dreams—a dream which
proved a veritable nightmare of

...from overwork, he is given a sleeping
potion by his doctor—and he has a
dream: the dream of a composer who
is in love with a poor girl, but who
has been advised to marry a rich girl
in order to be free to do the great
things he can't attempt because of
the day to day scramble for a few
dollars to buy food. That dream
carries on from a point where all
other comedies leave off and builds
to humorous heights that are ap
proached only by a Jimmie Cruze.

...Edward Everett Horton is the com
poser. Beautiful Esther Ralston, the
Mrs. Darling of “Peter Pan,” and co
-featured with Mary Brian in “The
Little French Girl,” is the poor sweet
heart. Both are featured in the prin
cipal roles of the production. Ger
trude Short, the rich girl and addict
of tin-pan jazz music; Ethel Wales,
Erwin Connelly, James Mason and
Frederic Short are other big names
in the cast.

...Walter Woods wrote the screen
play.

...There are numerous sets in the
picture that seem to have sprung
from the conjurer's art. One of them
is a premeditated atrocity, to wit, the
living room of the suddenly wealthy
capitalist. It is 300 feet long and
half as wide, studded with countless

...frieze of prodigious cherubs.

...The courtroom in which Horton is
tried for murder—having slain the
capitalist's family “because he felt
sorry for them”—is a striking novel
ty, a fit nightmare for any judge.
Then there is the “jazz factory,”
where imprisoned poets, authors and
composers turn out their product,
either by machinery or hand, to or
der. And, too, the directors' con
ference room and the stenographers'
row, the floors of which go off into
empty space, although housed in a
gigantic office building.

...—and that's not half of what's in
store for you in “Begg on Horse
back”!

“Begg on Horseback” Cruze-Paramount Film

...In “Begg on Horseback,” James
Cruze is said to have his most am
bitious production since “The Cov
ered Wagon.”

...“Begg on Horseback” is a pic
turization of the New York stage
success and features Edward Horton
and Esther Ralston in the leading
roles.

...Cruze spent a phenomenal amount
of time in preparation and filming
the production, and the completed
scenes are said to constitute one of
the most amazingly fantastic produc
tions ever made. One of the largest
stages at the Paramount West Coast
studio in Hollywood was used for a
single set.

...The story has to do with the dream
of a poverty-ridden musical genius—
Horton—in which he is pursued by
two fascinating young ladies. Walter
Woods wrote the scenario from the
play by George S. Kaufman and Marc
Connelly.

Here's a Funny One!

...What would you think if you were
in a courtroom and the judge de
clared a recess while the jury served
tea?

...Probably the same as Everett Ed
ward Horton did! In “Begg on
Horseback,” directed by James Cruze
for Paramount, he is tried in such
a court as it is to be hoped will never
be seen outside of dreams. “Begg
on Horseback” is Cruze's biggest pro
duction since “The Covered Wagon.”
The dream sequence is an outstand
ing feature.

...Esther Ralston, who played the
mother in “Peter Pan,” is featured
with Horton in the leading roles of
the picture, coming to the
Theatre on next.

...laughs for audiences at the
yesterday. A shimmy-mad rich girl
is introduced into the story with dis
astrous results—disastrous for Mc
Rae, who proposes to her on his
doctor's say so and spends the rest
of the picture trying to squirm out
of the engagement. Things pan out
right for everyone in the end, of
course.

...It would be useless to attempt to
describe here some of the “stunts”
Cruze has introduced in “Begg on
Horseback.” It's safe to say that
there's not a serious or sensible mo
ment in the entire length of it.

...“Begg on Horseback” is the
greatest thing yet as far as novel
motion picture entertainment is con
cerned!

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